

NEW MUSIC CONCERTS 1982-83



CONTEMPORARY ENCOUNTERS

CANADIAN MUSIC. GOOD MUSIC.

from CENTREDISCS

On Sale now from the Canadian Music Centre are:

- CMC 1 **Canadian Electronic Ensemble.** Music composed and performed by Grimes, Jaeger, Lake and Montgomery.
- CMC 0281 **Spectra** - The Elmer Iseler Singers. Choral music by Ford, Morawetz and Somers.
- CMC 0382 **Sonics** - Antonin Kubalek. Piano solo music by Anhalt, Buczynski and Dolin.
- CMC 0682 **Washington Square** - The London Symphony Orchestra. Ballet music by Michael Conway Baker.
- CMC 0582 **Private Collection** - Philip Candelaria, Mary Lou Fallis, Monica Gaylord. The music of John Weinzwieg.
- CMC 0482 **Folia** - Available October 1, 1982. Wind quintet music by Cherney, Hambraeus, Sherman and Aitken, performed by the York Winds.

In production: Orders accepted now:

- CMC 0782 **2 x 4** - The Purcell String Quartet. Music by Pentland and Somers.
- CMC 0883 **Viola Nouveau** - Rivka Golani-Erdesz. Music by Barnes, Joachim, Prévost, Jaeger and Cherney.

Write or phone to place orders, or for further information contact:



The Canadian Music Centre
1263 Bay Street
Toronto, Ontario
M5R 2C1
(416) 961-6601

NEW MUSIC CONCERTS

Artistic Director: Robert Aitken

presents

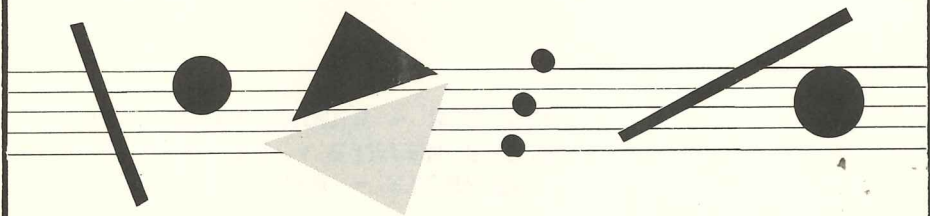
COMPOSERS: **TON BRUYNËL**
WILLIAM BUXTON
JAMES MONTGOMERY
JOEP STRAESSER
ADRIAAN VAN NOORD

GUEST ENSEMBLE: **DUO FUSION MODERNE**
Harry Sparnaay, Polo de Haas

GUEST SOLOIST: **BILLIE BRIDGMAN**

October 23, 1982
8:30 P.M.

Walter Hall, Edward Johnson Building, University of Toronto



P R O G R A M

MUSIC AND RHYTHM:

TAKE FIVE (1982)

WILLIAM BUXTON

BILLIE BRIDGMAN, soprano
BEVERLEY JOHNSTON, percussion
KATHLEEN SOLOSE, piano
DAVID GRIMES, synthesizers
JAMES MONTGOMERY, electronics &
sound vocalization

NEST OF THE

NIGHT MARE (1982)

JAMES MONTGOMERY

BILLIE BRIDGMAN, soprano
JAMES MCKAY, bassoon
JAMES McDONALD, French horn
DOUGLAS PERRY, viola
RHYLL PEEL, viola
KATHLEEN SOLOSE, synthesizer
LARRY LAKE, synthesizer
BANTLEY JARVIS, signal processing
ROBERT AITKEN, conductor

I N T E R M I S S I O N

LOOKING EARS (1974)

TON BRUYNEL

DUO FUSION MODERNE -

HARRY SPARNAAY, bass clarinet

POLO DE HAAS, piano

RAGGAE (1979)

ADRIAAN VAN NOORD

DUO FUSION MODERNE -

HARRY SPARNAAY, bass clarinet

POLO DE HAAS, piano

SIGNALS AND ECHOS (1982) JOEP STRAESSER

HARRY SPARNAAY, bass clarinet soloist

DOUGLAS STEWART, flute

STANLEY MCCARTNEY, clarinet

SANDRA POHRAN, oboe

JAMES McDONALD, French horn

HOLLY SHEPARD, trumpet

FUJIKO IMAJISHI, violin

DOUGLAS PERRY, viola

PETER SCHENKMAN, cello

ROBERTO OCCHIPINTI, double bass

MARC WIDNER, piano

BEVERLEY JOHNSTON, percussion

ROBERT AITKEN, conductor

TECHNICAL ENGINEER - RON LYNCH

STAGE MANAGER - STEVEN SMITH

GRAPHIC DESIGNER - SIOBHAN MCCOOEY

WILLIAM BUXTON

William Buxton (1949) is a Canadian musician who has worked in electroacoustic music since 1970. He is active as a composer, performer, instrument designer, teacher, and researcher. He has worked in major studios in Canada, Holland, Sweden, and France, and his works have been performed throughout western Europe, North America, as well as in Iceland and South America.

The experience of witnessing the problems which many composers have in dealing with technologically-based tools has had a large influence in shaping Buxton's primary research interest: human-computer interaction. In this work, music has played a critical role as a case study. Out of this research have come several systems and devices which are now used by composers and performers, as well as numerous publications.

Buxton holds a Bachelor's degree in music from Queen's University, an M.Sc. in Computer Science from the University of Toronto, and he has followed the course in Sonology at Utrecht State University, the Netherlands. He is currently a lecturer in the Department of Computer Science at the University of Toronto, where he is also co-ordinator of the Structured Sound Synthesis Project (SSSP): a project devoted to undertaking

research in the realm of music and technology.

Buxton is a member of the Audio Engineering Society, the Association for Computing Machinery, the Composers, Authors, and Publishers Association of Canada, the Canadian League of Composers, the American Federation of Musicians, and the editorial board of the Computer Music Journal.

START YOUR EVENING OF PLEASURE
WITH DINNER IN THE CASUAL ELEGANCE
OF THE



Café de la Paix

AFTER THEATRE, RETURN AND JOIN US
FOR A LIGHT SNACK OR DESSERT

The Colonnade
131 Bloor Street West Toronto, Ontario

Underground parking available

MUSIC AND RHYTHM: SIDE 5

Music and Rhythm: Side 5 is a performance piece. In one sense, such a statement has no meaning: all works that reach the stage can make the same claim. In historical perspective, however, things are not so clear. With electronic media, with a few notable exceptions (such as the Canadian Electronic Ensemble), music making has been a studio activity. When it has attempted to enter into the domain of performance art, the results have been forced or limited. In many ways, the objective in this work has been to see to what extent the electronic technology can be made transparent, integrated as just another element in the performing ensemble. There, the electronic instruments -- just like the conventional ones -- are free to react to their context and be open to free expression.

In the context of this piece, the, the question becomes one of, "free to express what?" The work has grown out of a desire to reconcile some of the diverse musics which play a role in the composer's life. Mostly, the conflict has grown out of the differences between the musics consumed vs the musics produced. As a producer, the intellectual component has dominated; as consumer, the emotional.

Music and Dance: Side 5 is an attempt to find a balance between two in an entity which is also consistent with what and how the composer likes to perform.

The work was commissioned by New Music Concerts with the assistance of the Ontario Arts Council. Many of the technical aspects of the piece have been made possible through the cooperation of the Structured Sound Synthesis Project of the University of Toronto, in particular, Paul Vytas and David Fleet.

Program notes by the composer, William Buxton.

MUSICWORKS

The Canadian New Music Periodical

We like to keep our ears open.

MUSICWORKS has a history of featuring scores, interviews, articles, visuals and photos with and by many innovators of new and possible musics — human or otherwise.

MUSICWORKS recognizes the innovation in jazz, electronic, rock, and academic musics. We also investigate notions of and inspirations from ancient and primitive musics, animals, dance, machines, stars and other things.

MUSICWORKS presents a sounding of the world from a Canadian perspective. It is created by musicians and artists who make the format attractive, and readable. The content is alternately factual, strange, conversational, playable and witty.

Please subscribe. Your support keeps us all informed.



SUBSCRIPTION RATES:

Individual in Canada	\$8 1 year
	\$14 2 years
Individual, Elsewhere	\$10 1 year
	\$18 2 years
Institution, Everywhere	\$15 1 year
	\$28 2 years

MUSICWORKS, 30 ST. PATRICK ST. TORONTO, CANADA M5T 1V1

JAMES MONTGOMERY

Jim Montgomery has been involved in the amalgam of acoustic and electronic musical resources, since the formation of the Candian Electronic Ensemble, in 1972. In addition, his music has been played and broadcast extensively throughout Canada, and he has represented Canada at the International Rostrum for composers in Paris (1976), the Latin-american Courses in Contemporary Music in Brazil (1979), and with the CEE in various European centres (1978-81).

Mr. Montgomery is a member and past president of the Canadian League of Composers and an associate of the Canadian Music Centre. One of his recent compositions, is the music theatre work Prole, produced by Comus Theatre in May of 1982. Works in progress include Nightbloom, a setting of James Joyce's Ulysses in Nighttown, libretto by Sean Mulcahy, in collaboration with the Canadian Electronic Ensemble.

NEST OF A NIGHT MARE - text

The Ritual of Hator, Anais Nin, and
Billie Bridgman - compiled and edited
by Jim Montgomery.

Mother, come in your darkness.
Blood suffuse the seal.
Enter and heal.

Mother blood and warm darkness be,
Appear, please me, appear.

I master life to bend it to the will
of the dream. I renounce violence and
tragedy. I have made poetry out of
science. I entered with impunity the
world. I lived out the poem and came
out unscathed. I walk with my dream
unfurled. My dream unfurled carries me.

It is because of my insistence on the
dream that I am alone. I am passionate
and fervent only for the dream, the poem.
I feel my solitude at the instant I make
my greatest connection with human beings,
the world. When one practices witchcraft,
one practices alone. One interviews
the Devil alone. Something is happening
to me. It is an explosion of my
consciousness creating in space. It is
a vision, a city suspended in the sky,
a rhythm of blood. I will explode and
send fragments to earth.

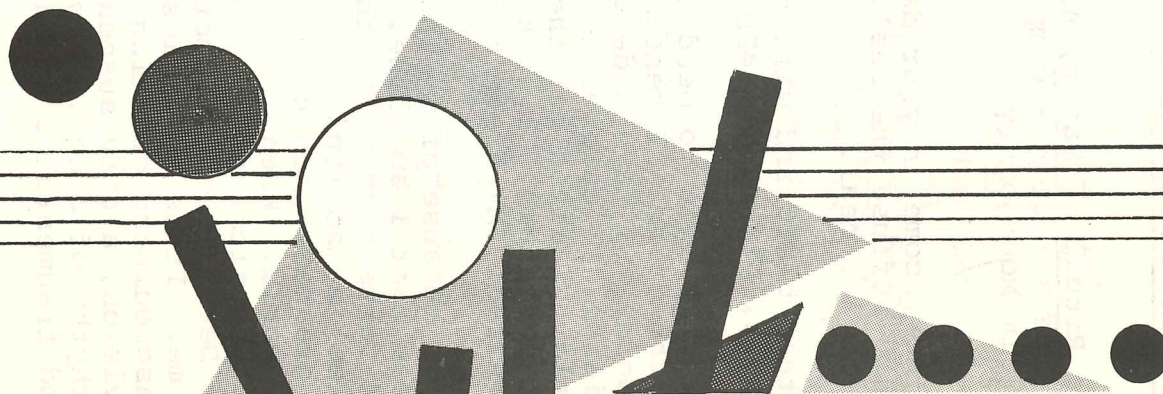
My body, my eyes rove the horizons, the
hallways, for approving response. I have
become a shell of yearning, I am completely
separate, an oddity. I live in my body
alone. My son is one year old. The

New Music Concerts

Artistic Director: Robert Aitken

presents

Contemporary Encounters 1982-83



Saturday, 6th November at 8:30 P.M.

Walter Hall, Edward Johnston Bldg., U. of T.



Featured soloists: Rivka Golani-Erdesz, viola - Nexus, percussion ensemble

Compositions by: John Thrower, Heinz Holliger, Brian Cherney, Norma Beecroft, John Cage

TICKETS: \$8.00 • \$5.00 (Students/Seniors)

FOR MORE INFORMATION:

NEW MUSIC CONCERTS, 24 Mercer Street, Toronto, Ontario M5V 1H3 (416) 593-0436

relief of one day show thru the surface
of the next.

NEST OF THE NIGHT MARE

Nest of the Night Mare is the third of five Rituals comprising the White Goddess. These five works, with interlocking instrumentations and shared thematic materials, concern themselves with issues raised by Robert Graves and Carl Jung, as well as whatever else I happen to be thinking about at the time. The creation of the first three Rituals has spanned three years. And, since I make fundamental changes in the way I think about music perhaps twice a week, any hypothesizing on the ultimate character the White Goddess, would be hazardous, at best. But then, that's the point, isn't it?

This work was commissioned by New Music Concerts with the assistance of the Ontario Arts Council.

Program notes by the composer,
James Montgomery.

TON BRUYNEL

The Dutch composer, Ton Bruynel was born in Utrecht in 1934. He studied piano with Wolfgang Wijdeveld and composition with van Baaren at the Utrecht Conservatorium. Since 1957 he has concentrated on electronic music; the first product of this concern was his Studies (1959) for piano and tape, which attracted notice at the 1960 Venice Biennale and was used as a ballet score in Paris, New York and Holland. Having worked for some time in studios in Delft and at the University of Utrecht, he established his own studio. Bruynel has been interested in combining electronic music with other art forms: his Resonance I requires a dance group, paintings and sculpture, Resonance II integrates poetry into the music by using the spoken word as a sound source and Signs is to be played together with projections by Gerard van den Eerenbeemd. His Relief introduced signs on squared paper to notate live modifications of the tape parts. This was the first score in the Netherlands to be written completely according to the graphic-electronic system.

JOEP STRAESSER

Joep Straesser, born in Amsterdam, studied musicology at the Amsterdam University. He continued his studies at the Amsterdam Conservatory where he studied organ with Van der Horst, theory with Felderhof and composition with De Leeuw.

The recipient of several compositional awards, including the Gaudemus prize in 1965, Mr Straesser's works have received numerous performances by many leading orchestras and soloists.

Mr. Straesser has distinguished himself as both a performer and composer and after several years as an organist, he was appointed lecturer in theory at the Utrecht Conservatory where he has directed groups in improvisation.

Signals and Echos (1982) a Canadian premiere, was written for and dedicated to our featured soloist, Harry Sparnaay.

BILLIE BRIDGMAN

Billie Bridgman has performed extensively throughout Europe and North America. Ms. Bridgman is a noted interpreter of contemporary music. For the past twelve years she has specialized in performing Canadian compositions and in that time she has premiered more than 50 new works.

This past summer, with her invaluable experience as both performer and Artistic Director of Comus, Billie Bridgman was invited to be the Associate Director of the Music Theatre Program at the Banff School of Fine Arts. In the Spring of 1983 Ms. Bridgman will be soloist in the opera Electric Gospel by Gregory Levin which will be touring Western Canada.

As a performer, journalist, radio host and Artistic Director of Comus, Billie Bridgman contributes greatly to Canadian culture.

HARRY SPARNAAY

Harry Sparnaay, born in 1944, studied at the Amsterdam Conservatory of Music. After completing his degree on clarinet he specialized on bass clarinet. Today he has emerged as the virtuoso of the bass clarinet and ranks among the world's most distinguished performers. He has concertized as soloist with many major orchestras all over Europe, the USA, Canada, and Australia. His versatility, power, and agility have inspired several internationally renowned composers to write for him, including: Luciano Berio, Sylvano Bussotti, Will Eisma, Michael Fahres, Karel Goeyvaerts, Jos Kunst, André Laporte, Tomás Marco, Arne Mellnäs, Sergei Pavlenko, Joep Straesser and many others.

In 1972, Harry Sparnaay received First Prize as bass clarinetist in the International Gaudeamus Competition. He has been invited to perform as soloist at the music festivals of Warsaw, Zagreb, Madrid, New York, ISCM Festivals in Boston, Bonn and Athens.

At present Mr. Sparnaay is professor of bass clarinet and contemporary music at the Sweelinck Conservatory in Amsterdam, the Hague Conservatory, the Rotterdam Conservatory and the Conservatory of Utrecht.

Mr. Sparnaay has recorded several albums and has had numerous performances on both radio and television.

POLO DE HAAS

Polo de Haas (Amsterdam) studied piano at the Conservatory of Amsterdam and graduated with honors. After graduation he continued his studies in Paris with Jacques Ferrier and Aline van Barentzen. Since then, Polo de Haas has received numerous distinctions and awards. Mr. de Haas has pursued a rich and varied career in Europe and North America performing classical and contemporary music with orchestras and in recital.

Today Polo de Haas is very well known as an avant garde pianist and composer. Together with bass clarinetist Harry Sparnaay, they form the Duo Fusion Moderne, specializing in the performance of contemporary music.



This concert is
being recorded for
future broadcast by
the CBC on
radio programme

TWO NEW HOURS

which can be heard
Sundays at 8:03 p.m.
stereo 94.1 FM CBC radio

On Sunday, October 31, TWO NEW HOURS
will broadcast the October 8th
NEW MUSIC CONCERT at 8:05 on stereo
94.1 FM CBC radio.

FLUTE CENTRE CANADA

«Everything for the Flutist»



- *flutes: new and used, all makes
- *Canada's largest selection of
Flute music
- *expert repairs · lessons · records

977-3595

299 QUEEN ST. WEST, SUITE 204
TORONTO M5V-1Z9

PETER MAXWELL DAVIES

RECENT WORKS

THE BAIRNS OF BRUGH (1981)
for piccolo, bass clarinet, piano
marimba, viola and cello

HILL RUNES (1981)
for solo guitar

LULLABY FOR LUCY (1981)
for S.A.T.B. a cappella:
words by George Mackay Brown

THE MEDIUM (1981)
monodrama for unaccompanied soprano:
text by the composer

THE RAINBOW (1981)
music-theatre for young children to
sing and play; text by the composer



NEW MUSIC CONCERTS

gratefully acknowledges
the financial support of

THE CANADA COUNCIL

THE ONTARIO ARTS COUNCIL

THE MUNICIPALITY OF TORONTO

THE GOVERNMENT OF CANADA

AND THE

TORONTO ARTS COUNCIL

NEW MUSIC CONCERTS

24 MERCER STREET
TORONTO, ONTARIO M5V 1H3
(416) 593-0436

BOARD OF DIRECTORS:

Norma Beecroft, *President*

Robert Aitken, *Artistic Director*

John Beckwith

Michael Koerner

Edward Laufer

Joseph Macerollo

Mary Morrison

Maggie Andersen,

*Concert
Coordinator*

CAPAC: KEEPING SCORE FOR NEW CANADIAN MUSIC

CAPAC is the Composers, Authors, and Publishers Association of Canada. It operates quietly, more or less out of sight, but it's one of the most important musical organizations in the country.

Its major task is to collect licence fees from the organizations which use music, and distribute the money to the composers whose music is being performed. CAPAC is by far the largest organization of its type in Canada in terms of income collected and royalties distributed — and last year passed on more than \$9 million to Canadian publishers and composers.

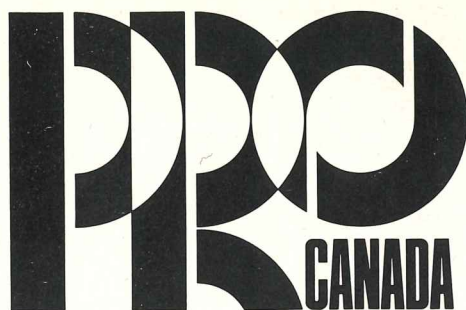
CAPAC supports a variety of efforts to spread the work of Canadian composers, and offers assistance and guidance to composers involved in the practical day-to-day business of music. It publishes a magazine, *The Canadian Composer*, 10 times each year, and is deeply involved in efforts to have Canada's outdated copyright laws brought into line with today's changing conditions.

If you need to know more about CAPAC, and how it helps keep score for Canadian composers and Canadian music, please call. CAPAC has a warm welcome for everyone involved in Canadian music.

The Composers, Authors and Publishers Association of Canada



1240 Bay Street, Toronto, Ont., M5R 2C2 (416) 924-4427
1245 ouest, rue Sherbrooke, bureau 1470, Montreal, P.Q. (514) 288-4755
1 Alexander Street, Suite 401, Vancouver, BC, V6A 1B2 (604) 689-8871



Competition for Young Composers

Performing Rights Organization of Canada Limited, serving composers, authors and music publishers since 1940, organizes the P.R.O. Canada Young Composers' Competition. Annually \$6,000 is presented.

Participants in the 1983 competition must be under the age of 30 by the competition deadline, April 30. Composers affiliated with P.R.O. Canada or not affiliated with any other performing rights society are eligible.

Winners in the four years' of competition are:

Denys Bouliane
Timothy Buell
John Burke
Francis Chan
Paul V. Dolden
Keith Hamel

Jan Jarvlepp
Harry Kirschner
Jean LaPlante
Hope A. Lee
David S. Lytle
Michael C. Maguire
Robin Minard

John Oliver
Jean Piché
Robert J. Rosen
David O. Squires
Pierre Trochu
John Winiarz

Application forms are available from P.R.O. Canada's three offices.

PERFORMING RIGHTS ORGANIZATION OF CANADA LIMITED

HEAD OFFICE: 41 Valleybrook Drive, Don Mills, Ontario M3B 2S6 (416) 445-8700
625 President Kennedy Ave., Suite 1601, Montreal, Quebec H3A 1K2 (514) 849-3294
842 Thurlow Street, Suite 200, Vancouver, B.C. V6E 1W2 (604) 688-7851